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ABSTRACT

This tentative course outline is for use in one of the Quinmester Program classes, Opaque Watercolor. Designed for students in grades 7-12, with no prerequisite, the course includes the introduction of a variety of techniques in a number of opaque media including tempera, gouache, and cassein. Matting and mounting techniques are also taught. A list of study objectives and a description of course content are included in the document as well as a section on correct studio procedure and care of equipment, a list of materials and supplies, and some suggested learning activities. A list of resources (books and films) is included, as is a glossary of art terms. (OPH)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

SP 006 149

ART EDUCATION

Opaque Watercolor
6673.05
6671.10
6672.12

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

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OPAQUE WATERCOLOR

(Tentative Course Outline)

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ART EDUCATION

Written by: Jean E. Greenaway

for the

Division of Instruction

Dade County Public Schools

1972

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PREFACE

Learning has been referred to by many contemporary educators as a noun; but it is a verb experience--full of action and involvement, doing and being. At least it should be-- and that kind of involved learning is what this course of study is all about.

The Quinmester Visual Arts Education Curriculum construct is a long range developmental effort directed towards provind a general education for learners in the aesthetically related art education field. To accomplish this goal, instructional courses of study have been developed basically for teachers by teachers. Many Dade art specialists in various arts media have been recruited by the Art Office to write over 75 new and innovative courses of study in the area of art education. Educational specialists from the four corners of this land, along with aestheticians, social critics, and behavioral scientists have hailed the philosophy of the overall art curriculum construct undertaken by the Division of Instruction to be consistent with the latest national trends in art education, and to be an exemplary example of "success" oriented curricula designed to provide intense involvement in aesthetics and creative arts through group and individualized participation on the part of the learner.

All courses of study produced have been constructed with one major goal in mind; to provide a broad framework of goals and objectives; content; instructional procedures and strategies; and suggested learning activities. Many of the technically oriented courses of study list a variety of "Work Sheets" designed to assist the learner with specific and highly technical studio procedures delineated in a manner so that art specialists (teachers) can use them "as is," or utilize the source information as a basis for producing "Learning Activities Packages." The appendix may include other pertinent material needed for today's contemporary art curriculum, e.g., vocabulary, resources for both learner and teacher, etc.

Constructive criticisms or recommendations relating to this publication are invited; please send to: Art Education Office, Room 300, Lindsey Hopkins, A-1.

Charles M. King, Consultant
Art Education

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I. COURSE TITLE

OPAQUE WATERCOLOR

II. COURSE NUMBERS

6673.06

6671.12

6672.12

III. COURSE DESCRIPTION

A course providing experiences in opaque watercolor painting, concentrating on the development of personal and individual expression. The course will include the introduction of a variety of techniques in a number of opaque media including tempera, gouache, and cassein. Matting and mounting techniques are taught.

IV. RATIONALE

"Gouache" is a term used to describe a type of watercolor painting in which the colors are opaque and opaque white is used for attaining lightness rather than allowing the paper to show through as in transparent water colors or washes. Different and unusual effects can be achieved by using opaque colors on toned papers. Effects are achieved through experimentation and practice. Opaque colors are useful in finishing detail on various types of art work.

Methods used in all other watercolor media apply here; unlike transparent washes which must be handled quickly, the "gouche" technique can be accomplished in a slower and more comprehensive manner if desired.

V. COURSE ENROLLMENT GUIDELINES

Grades 7 through 12; no prerequisite required

VI. COURSE OF STUDY OBJECTIVES

A. Competencies: The learner upon completion of this unit will be able to:

1. Identify the characteristics of opaque watercolor as constrasted with transparent watercolors.
2. Investigate the works in opaque watercolor of such modern artists as Tobey, Wyeth, and Toulouse-Lautrec as well as that of artists of the past in an attempt to analyze the various techniques employed by such artists.
3. Create an opaque watercolor painting utilizing the opaque wash technique.
4. Create on opaque watercolor painting utilizing the opaque graded wash technique.
5. Create an opaque watercolor painting utilizing the wash-out or wash-out engraving technique.

6. Create an opaque watercolor painting utilizing the wax resist technique.
7. Demonstrate his ability to mix and identify three or more values of one color using opaque watercolor.
8. Demonstrate his ability to mix and identify 2 or more variations of the intensity of one color using opaque watercolor.
9. Create an opaque watercolor painting utilizing the glazing technique.
10. Create an opaque watercolor painting utilizing the impasto technique.
11. Create an opaque watercolor painting utilizing the dry brush technique.
12. Create an opaque watercolor painting utilizing stippling or spattering.
13. Create an opaque watercolor painting utilizing a toned ground.
14. Create an opaque watercolor painting utilizing a "wet" application of paint.
15. Create an opaque watercolor painting utilizing a "dry" application of paint.
16. Create an opaque watercolor painting utilizing the scumbling technique.

17. Create an opaque watercolor painting of a landscape from memory, life, or the imagination utilizing any technique or combination of techniques.

18. Create an opaque watercolor painting of a still life from memory, life, or the imagination utilizing any technique or combination of techniques.

19. Create an opaque watercolor painting involving one or more human figures from memory, life, or the imagination utilizing any technique or combination of techniques.

VII. COURSE CONTENT

A. Introduction by means of any of the following:

1. Definition and background

a. Historical

The use of watercolor as an opaque medium (specifically gouache and egg tempera) since ancient times through the works of Egyptian, Greek, Roman Byzantine, Renaissance, Italian and Flemish painters until approximately the 15th century when oil painting was invented. Later, in the work of Toulouse-Lautrec and Rouault.

b. Modern and Contemporary

The use of watercolor as an opaque medium (tempera, gouache, casein) by modern and contemporary artists such as Joan Miro, Mark Tobey, Ben Shahn, Andrew Wyeth, Adolph Gottleib, Morris Graves, Yasuo Kuniyoshi.

2. Films and slides
3. Discussion
4. Demonstration
5. Resource materials

B. Studio procedure and care

1. Studio
2. Equipment
3. Tools
4. Storage

C. Techniques

1. Color Mixing
2. Tempera Washout
3. Tempera Wash-out Engraving
4. Wax Resist
5. Brayer Painting
6. Glazing
7. Impasto
8. Dry-brush

9. Stippling and Spattering
10. Toning the Ground
11. Opaque Wash
12. Opaque Graded Wash
13. Wet (thin) versus Dry (thick) application
14. Scumbling

D. Studio work

E. Critique and evaluation

VIII. COURSE PROCEDURES AND STRATEGIES, AND SUGGESTED LEARNING ACTIVITIES

A. Procedure:

1. Guide the learner in the proper use of materials by having the learner experiment with color mixing and by demonstrating certain basic procedures (proper paint consistency, value, and intensity alterations, etc.)
2. Demonstrations of various techniques such as washout, dry brush, glazing, et cetera, are essential.
3. Limiting the learner's palette to the primary colors plus black and white necessitates the student mixing colors rather than using "raw" colors.
4. Demonstrate mixing procedures if powdered temperas are used.
5. Brush techniques should be demonstrated and discussed.

6. Hard pan tempera paints tend to mix "truer" than liquid or powder temperas

7. Caution the learner to avoid excessive impastos as the paint is apt to chip or crack off when dry. This problem can be alleviated by the addition of white glue or acrylic medium to the paint.

8. Encourage the learner to sketch only the larger masses and enough detail to provide direction preparatory to painting; thus avoiding stiff or stilted paintings

B. Materials and supplies

1. Papers, Boards

a. white or colored papers for this applications of paint

b. canvas boards, gesso boards, illustration boards, wood panels, heavy papers, et cetera for heavier applications of paint

c. watercolor paper

d. stretched canvas

2. Paints

a. tempera paint - liquid, powdered, hard pan colors

b. casein paint in tubes

c. gouache paint in tubes

d. egg tempera paint in tubes or egg yolk added to dry color pigment or to powdered tempera paint

3. Brushes

a. sable or camels hair in a variety of sizes; round and flat

b. bristle or ox-hair in a variety of sizes; brights and flats

c. stencil brushes

d. house painter's brushes in a variety of sizes

4. Palettes

a. enamel trays

b. plastic egg trays

c. muffin tins

d. shallow pans or trays

e. any hard, non-absorbant, preferably white surface plate glass

5. Tools

a. sponges and painting rags

b. brayer

c. twigs

d. toothpicks

e. knives and scraffitto tools

f. cotton swabs

g. painting knives

6. Resist Materials

   a. wax crayons

   b. oil crayons

   c. paraffin

7. Water Containers

8. Work Surfaces

   a. Drawing board to which paper may be attached

   b. Easel (optional)

9. Matting Equipment

   a. Matt board, heavy paper, or railroad board

   b. Matt knife

   c. Ruler (metal or metal edge)

   d. T-square

   e. Brown paper tape or masking tape

   f. Light weight board or heavy paper for backing

C. Suggested studio procedures for learners

1. A storage area will be assigned to each learner for which he or she will be responsible

2. Water color materials and tools will be distributed on a sign-out basis. Learners will be expected to demonstrate correct care for the use of materials and tools.

3. Every effort will be made to design the studio so that a specific area for the storage of water color supplies will be evident; monitors will be assigned on a rotating basis to supervise these areas.

4. Learners will be held responsible for the cleanup of their particular area. Monitors will help supervise cleanup areas at the end of each period.

D. Suggested opaque watercolor activities

1. Have learners sketch an arrangement of objects or shapes, being sure that the objects intended to come forward are drawn in front of, or overlapping, the other objects in the sketch. Using only black and white paint, paint the background white, and moving toward the foreground, paint each object a darker value than the one behind it, ending with black. Repeat the sketch and reverse the values, beginning with a black background and painting each object lighter than the one behind it, ending with pure white. Discuss and demonstrate the various optical effects produced.

2. On colored construction paper, paint the major elements in a street scene. Permit the paint to dry. Complete the composition with pen and india ink.

3. On dull toned construction paper (brown or grey for example) lightly sketch a figure or two from a previous sketch or from a posed model. Indicate only the major lines of movement and body masses. Avoid putting in details. Try to capture the action of the figure. With a large, soft brush, use only black paint to establish darkest values and to define the strongest contours. Let the color of the paper serve as a middle tone. Add highlights with a smaller brush and opaque white paint.

4. Draw a still-life arrangement or other well organized composition onto a textured board. Develop major areas and masses with opaque watercolor paint. Use wax crayons in related colors, to create patterns and textures in selected areas. Finish with brush strokes of tempera or ink. The wax crayons will resist the ink or paint; thus, creating other textures.

5. Using gouache, or opaque watercolor, tissue paper, construction paper, etc. create a composition which interprets a theme or subject such as "Horserace", "The Antique Shop", or a poem, novel, movie, song. etc.

Adhere papers to a board with diluted glue. Use paint to establish values, define shapes, etc. India ink may be used as well. Finish with a varnish glaze, acrylic medium, shellac, or a coating of diluted glue.

6. Continue with other creative and meaningful gouache or opaque watercolor activities; gradually increase difficulty of activities.

IX. RESOURCES

A. Books, learner

Course in Casein Painting. Leonard Brooks, Reinhold, 1961.

Architectural Presentation in Opaque Watercolor. Chris Choate, Reinhold.

Techniques of Painting. Henry M. Gasser, Reinhold, 1958.

Techniques of Picture Making. Henry M. Gasser, Reinhold, 1963.

The Complete Book of Artists Techniques. Herbert, Praeger, 1969.

Art in the High School. Gui Hubbard. Wadsworth Pub., Belmont, Calif., 1967.

Reinhold Drawing and Painting Book. Bodo Jaxtheimer, Reinhold, 1962.

Creating with Poster Paints. Lothar Kampmann, Reinhold, 1968.

Exploring with Paint. Petterson and Gerring, Reinhold, 1964.

Imaginative Techniques in Painting. Leonard Richmond, Reinhold, 1964.

Brush and Palette. Mayo Sorgman, Reinhold, 1965.

The Techniques of Painting. Dori Watson, Reinhold.

B. Books, teacher

Art for Today's Schools. George F. Horn, Meinhold.

Painting in the School Program. Virginia Timmons, Davis Pub., Worcester, Mass., 1968.

Teaching Color and Form. Gottfried Tritten, Rehold.

C. Films

The World of Andrew Wyeth, Color 26'. Rental $15
Purchase $300

Rental: Florida State University
Media Center
Tallahassee, Fla. 32306

Purchase: International Film Bureau
332 S. Michigan Ave.
Chicago, Ill. 60604

D. Films, County

Creative Design in Painting 12', B/W. Elias Katz 1-04249

Brush Techniques 10'C EBEC 1-04238

Rhythm in Paint 10'C EBEC 1-04263

E. Major Local Community Resources, Field Trips

Lowe Art Gallery
1301 Miller Drive
Coral Gables

Miami Museum of Modern Art
381 N. E. 20th Street
Miami

Miami Art Center
7867 North Dendall Drive
Kendall

Bass Museum of Art
2100 Collins Avenue
Miami Beach

X. APPENDIX

GENERAL ART TERMS

ABSTRACT ART - A style in which the artist selects or abstracts parts of figures, scenes or objects and reassembles them in a new way to accentuate a point of view that the eye would not normally see without representation or realistic elements.

ABSTRACT EXPRESSIONISM - A style of painting in which images and colors are painted on the canvas in a random and spontaneous way.

ACRYLICS - Water-thinned plastic emulsion paints.

ASSEMBLAGE - A sculptural technique of organizing into a unified product, a group of unrelated, fragmented or discarded objects.

BALANCE - The arrangement of the visual elements into a design; may be formal or symmetrical (both sides of the design the same), informal or assymmetrical (contrasting elements in the design), or radial (design elements radiating from a central axis).

BASIC STITCHES - Running, chain, couching, satin, outline, blanket, cross, feather.

BATIK - Combination of wax and dye to create a design on fabric. A technique.

BISQUE WARE - Clay product after first firing.

BRAYER - Rubber composition roller used to prepare and to apply ink to a block or plate; also used to apply ink directly to a surface in developing a design.

CALIGRAPHY - Beautiful lettering. In painting, lines and shapes that are derived from or resemble letter forms and are characterized by qualities usually associated with Chinese brush lettering.

CARVING - A subtractive sculptural technique; cutting away from a block or solid mass.

CERAMICS - Process of producing or forming objects out of wet clay by firing at high temperature.

COLLAGE - Art form introduced by Cubists and developed further by Dadaists. Originally, the cutting and pasting of a variety of papers to form desing.

COMMERCIAL ART - Graphic design; art used to project the image of industry and products.

COMPLEMENTARY COLOR - Every color has its own opposite color. A complementary color is an opposite color. Some of the complementary colors are: yellow and violet, red and green, blue and orange.

COMPREHENSIVE - Detailed lay-out. (Commercial art).

CONSTRUCTING - Fabricating a sculptural form using various three-dimensional materials such as wire, wood, metal, found objects.

CONTOUR DRAWING - A drawing made by using single continuous lines which follow the edges of a form.

CONTRAST - The difference between elements or the opposition to various elements.

CREATIVE LETTERING - Emphasis on total symbolic (image) effect rather than immediate legibility of words.

CUBISM - A style of painting and sculpture developed in the early 20th century, characterized by the simplification of natural forms to their geometrical equivalents.

DESIGN SPACE - Surface area on which a drawing or painting is developed; varies according to shape, size, surface quality, surface modification.

DRAWING MATERIALS - Pencils, crayons, pens, inks, chalks, charcoal.

DRYPOINT - A printmaking technique in which the design is etched with needles, scrapers, and burnishers into a zinc plate.

DUSTING - Sifting of powdered glass colors onto a copper surface. (Enameling).

ELEVATIONS - Exterior and interior wall plans. (Architecture).

ENAMELING - Fusing of powdered glass (enamels) to metal, principally copper.

ENAMELS - Powdered glass of various colors; also in the form of lumps and threads.

ENVIRONMENT - Man's dwelling place in every respect; housing, transportation, signs, lighting, natural and man-made forms.

EXPRESSIONISM - An art style of the early 20th century in which objects are purposely distorted and colors changed or intensified to reflect inner emotion rather than actual appearance.

FIRING RACK - A metal rack on which enameled pieces are transported into kiln.

FLOOR PLANS - Scale drawings determining division of space for a house or building.

FLUX - Transparent, colorless glass in powdered form.

FORM - Visual aspects or shape of a work of art.

FOUND OBJECTS - Discarded utensils, containers, parts of machinery, manufactured for purposes other than the uses made of them by children and artists.

FREE FORM - Non-realistic shapes made by an artist for a specific purpose.

FUTURISM - A 20th century style of painting that attempts to show movement by multiple image repetition of shapes.

GESTURE DRAWING - A drawing which attempts with the use of line to show what something is doing, rather than what it is like.

GREEN AREAS - Areas of planting to provide relief within and around growing urban complexes.

GREENWARE - Clay product before firing; leather hard.

HAND BUILDING TECHNIQUES - Pinch pot, coil, slab, coil-slab, press molds.

HUE - Variation of a color.

IMPRESSIONISM - A late 19th century movement; in painting, concerned with the development of unusual techniques for applying color to express qualities at atmosphere and light.

INDUSTRIAL DESIGNER - Concerned with new and advanced concepts of design as related to manufactured products.

INTAGLIO - A printing process from a plate in which the image is sunk below the surface.

INTENSITY - Brightness or dullness of a color.

INTERMEDIATE COLORS - Yellow-orange; yellow-green; blue-green; blue-violet; red-violet and red-orange.

JEWELER'S SAW - Adjustable frame for holding fine-toothed blades used in cutting copper or other metals.

JEWELRY FINDINGS - Pin backs, cuff link backs, tie clasps, earring backs.

KILN - Furnace, heated by gas, wood, or electricity, for firing ceramic ware.

KINETIC SCULPTURE - A sculpture form designed to move by touch, electricity or other means.

LINE - An actual or implied mark, path, mass, or edge, where length is dominant.

LOOM - A frame or machine for interweaving yarn or thread into fabric.

MASS - Solid physical weight in a sculptured form.

MATERIAL - Physical elements with which the artist works to formulate his design.

MEDIUM - A specific material or element such as clay for pottery, oil paints for painting.

MEGALOPOLIS - Large metropolitan complexes in which cities have seemingly merged to produce super cities.

MOBILE SCULPTURE - A sculpture, usually suspended, in which parts move in a rhythmical systhesis of form, balance and motion.

MODELING - An additive sculptural technique; building a form with a plastic material such as clay.

MONOPRINT - A printmaking technique that generally results in a single print.

MOSAIC - A design comprised of small tiles of stone, ceramic, glass wood.

MOVEMENT - The path our eyes follow when we look at a design; the real movement found in some art forms.

MURAL - A wall painting. Children's murals are made to fit a wall space but not actually painted on the wall.

NEEDLE FILES - Vari-shaped, fine toothed files used in jewelry work.

NEGATIVE SPACE - Empty spaces between important images in a painting. The negative space contributes to the unity of the whole painting.

NON-OBJECTIVE ART - Also called non-representational art because the forms or shapes are not intended to look like real objects. Both painting and sculpture can be non-objectives.

OIL PAINTS - Painting medium in which pigments are mixed in oil.

OP ART - A contemporary painting style in which the juxtaposition of colors and lines causes the viewer to see optical illusions Things in the picture appear to move or jump.

OPEN SPACE - Space between buildings; a term used in city planning.

OPEN SPACE, VOIDS - Openness within sculptured form; a visual element characteristic of the work of many twentieth century sculptures.

PAPIER MÂCHÉ - Paper pulp or torn paper strips covered with paste or other binder and used over an armature to model figures, animals, masks.

PENETRATED FORMS - Where interaction between form and space exists in some degree.

PICTURE PLANE - The flat surface on which an artist works.

PIGMENTS - The coloring substance found in all things that have color. They absorb, or reflect, the kind of light surrounding them in different ways.

PLANES - Flat shapes, surfaces of three-dimensional forms.

PLANOGRAPHY - Printing from a flat surface (lithography).

POP ART - A contemporary style which tends to glorify ordinary objects of trade; soup cans, coke bottles, shoes and the like.

POTTER'S WHEEL - A foot or motor-driven wheel, used in making pottery.

PRESERVATION - Retaining and refurbishing of historical landmarks within a city.

PRIMARY COLORS - Yellow, red, blue.

PRIMITIVE ART - The work of a naïve or untaught artist. The art of a preliterate civilization. Example: The Maya of Mexico, The Inca of Peru.

PRINTMAKING - Duplicating a design by transferring it from a prepared surface to another surface.

RADIAL BALANCE - When design elements radiate from a central point.

REALISM - A movement in painting and sculpture which advocates true to life appearance.

REHABILITATION - Refurbishing of existing facilities within a section of the city.

RELIEF PRINT - Print made from raised surfaces on a block; linoleum, wood, plaster, etc.

REPRESENTATIONAL - Figurative, identifiable subject matter.

SCULPTURE - Design utilizing materials in three-dimensional form.

SERIGRAPHY (SILK SCREEN) - Printing through a surface (stencil).

SGRAFFITO - Scratching a design through a color to a base color.

STENCIL - A block-out printing technique. Stencils may be used alone or in connection with a silk screen.

STITCHERY - The application of design to fabric by using various stitches, threads and other materials; includes stitching of shapes of cloth to fabric (appliqué).

SUBJECTIVE COLOR - The use of color which reflects the way an artist feels about a subject as opposed to its natural appearance.

SURFACE DECORATION (CLAY) - Design added to surface of greenware by carving, incising, underglazing, etc., or to bisque ware by glazing.

SURREALISM - A 20th century art style stressing the subconscious or non-rational significance of images. The paintings have a dreamlike, frequently uneasy quality.

TEMPERA - A painting medium characterized by its non-transparent, opaque effect.

TESSERAE - Tiles used in making mosaics.

TEXTILES - Woven fabrics.

TEXTURE - A visual element that identifies surface quality in a real or implied sense as being rough, smooth, soft.

THUMBNAIL SKETCH - Preliminary idea sketches made preparatory to development of a layout, a painting, a piece of sculpture, etc.

TIE-DYEING - A process of hand dyeing fabric, a portion of which is tightly bound with thread to resist the dye solution.

TINT - A lightened color.

TRANSPARENT WATERCOLOR - A transparent water soluble painting medium.

TRIVET - A rack designed to hold bowl shapes for firing in the enameling kiln.

TYPOGRAPHY - Effective use of type in advertising and publishing layout.

UNITY - Oneness, consistency, or integration.

URBANIZATION - Expanding metropolitan areas.

URBAN RENEWAL - Demolition of existing substandard structures and rebuilding.

UTILITARIAN PRODUCTS - Having functional purpose such as tools, utensils, appliances.

VALUE - Lightness or darkness of a color; contrasts between light and dark.

VISUAL ELEMENTS - Line, shape, form, color, value, texture.

VISUAL QUALITIES - Characteristics of design organization such as balance, unity, variety, emphasis, subordination, rhythm.

WARP - Threads arranged lengthwise on a loom.

WEAVING - Interlacing of threads or fibers known as warp with other threads or fibers known as weft to create a design in cloth.

WEFT - Threads woven over and under the warp threads on a loom.